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ACORDES PARA contrabaixo

Sérgio Pereira



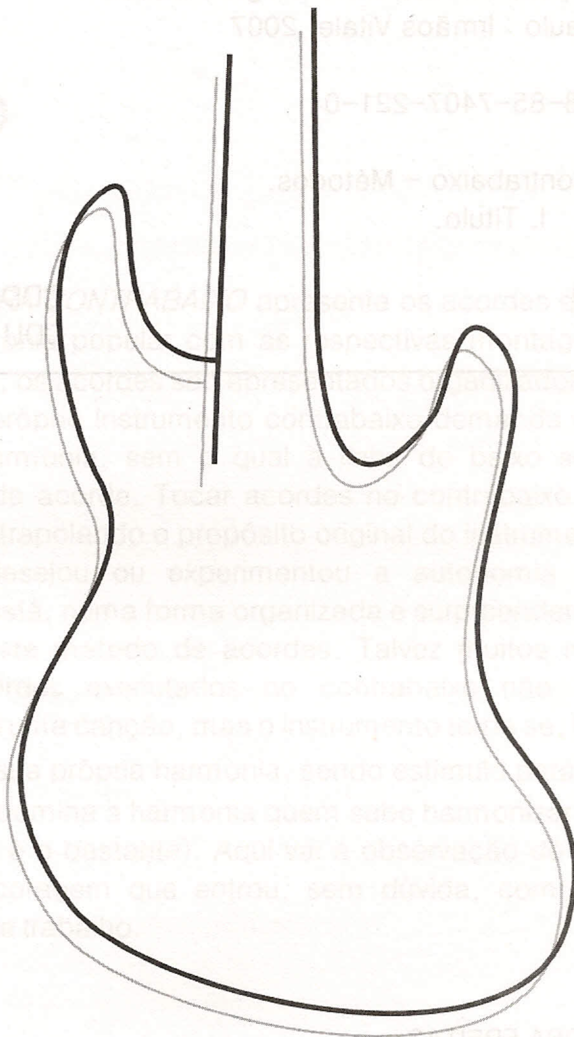


Irmãos Vitale
Editores - Brasil

Música desde 1923

ACORDES PARA contrabaixo

Sérgio Pereira



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Dedico a minha esposa, Marivone Lobo,
parceira de tantas horas, notas e sonhos...

Agradeço a Adriano Giffoni, Bruno Rejan, Cláudio Machado, Ebinho Cardoso, Ian Guest, Jorge Pescara, Maurilênio de F. Mendes e Rodrigo Bággio (em especial), pelas sugestões e correções; a José Carlos (Free Note), Denis Moreira e Nilton Wood pela força e companheirismo.

A meu pai, Carlos Eduardo Pereira e a minha mãe, Celina Andrade Pereira, pelo incentivo à arte musical.

A Jesus Cristo, maestro de minha vida e amigo.

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Apresentação

Executar acordes no contrabaixo não é tarefa simples. É preciso ter técnica, clareza de som e bom gosto. Nem sempre esses acordes serão bem-vindos dentro de uma música, principalmente num contexto que envolva outros instrumentos harmônicos (guitarra, violão, piano). É necessário atenção ao arranjo e perceber se a música pede acordes no contrabaixo. Este manual contém estudos que proporcionarão uma nova perspectiva na hora de se confeccionar arranjos, compor e improvisar nas quatro cordas.

Trabalho com acordes desde 1991, quando desenvolvi junto com minha esposa, Marivone Lobo, o CD "Baixo & Voz". Sempre me perguntam por que escolhi fazer este trabalho no contrabaixo de quatro cordas e não no de seis, que possui duas a mais: um dó, abaixo da corda sol e uma mais grave, o si, acima da corda mi, possibilitando desta maneira mais sons para os acordes. Contrabaixos de seis cordas possuem sonoridades interessantes (na fita demo do "Baixo & Voz", gravei um segundo contrabaixo com seis cordas na música *Sempre Presente*), mas a sonoridade, o timbre das quatro cordas sempre me chamaram mais atenção.

A "economia" deve ser uma característica constante quando são utilizados acordes no contrabaixo de quatro cordas. Acordes com cinco sons, por exemplo, precisam que alguma nota seja omitida.

No CD foram gravados 24 exercícios, nas 24 tonalidades (12 maiores e 12 menores), seguindo o ciclo das quintas, cujo objetivo é demonstrar possibilidades de utilização dos acordes em todos os tons e em conjunto com técnicas como *slap, tapping, palm muting,* entre outras. Cada faixa é repetida uma vez e a faixa seguinte é sempre um *playback* (só bateria e percussão) para o estudo interpretativo.

Os acordes com gráficos fixos (84 modelos) escritos em dó, se feitos em todas as tonalidades mais os desenhos com cordas soltas (315 contando todas as tonalidades), geram 1.323 acordes. Bons estudos!

Alguns motivos para o estudo de acordes no contrabaixo

a) Evita a monotonia de estar sempre na fundamental do acorde.

b) Abre um mundo de sonoridades possíveis em um contexto de arranjo.

c) Amplia a compreensão sobre outros instrumentos que lidam com acordes (guitarra, violão, piano).

d) Permite um trabalho "solo" mais rico (ouça músicas como *Sonora* do segundo CD solo de Arthur Maia).

e) Colabora para o estudo teórico sobre temas como campo harmônico, funções, análises etc..

f) Desenvolve a percepção, pois auxilia a escolher notas mais apropriadas para determinado trecho e até mesmo extrair músicas "de ouvido".

g) Proporciona um som mais claro: para se trabalhar com três ou mais notas ao mesmo tempo é necessário atenção a esse fundamento, que naturalmente é transportado para outras técnicas e execuções.

h) É um estilo de execução ainda pouco explorado pela maioria dos contrabaixistas.

Roteiro de estudo

1. Verifique a fórmula de compasso.
2. Verifique a tonalidade.
3. Observe quantos compassos contém o exercício e a sua forma (repetições, retornos etc.).
4. Escute uma vez o exercício sem tocar; apenas acompanhe visualmente os acordes e notas nos compassos. Preste atenção também nos contratempos e síncopas.
5. Faça uma leitura simples no instrumento e toque somente a fundamental (ou inversão) de cada acorde, relacionada à cifra.
6. Leia a partitura (cuidado com a digitação!). Acompanhe o contrabaixo da gravação. Na dúvida sobre a melhor posição, observe a tablatura.
7. Execute a partitura acompanhado pelo *playback*.
8. Interprete o exercício à sua maneira sobre o *playback*, visando diferentes dinâmicas, ornamentos, técnicas (*tapping, slaps etc.*), variando a rítmica e os modelos de acordes.

Postura

Por estar lidando com um instrumento que pode facilmente deixar os acordes com o som "embolado", o mais indicado é que a mão direita trabalhe perto da ponte e em forma de concha (Fig. 1).

Os dedos da mão direita são indicados pelas letras que iniciam seus nomes. Os dedos da mão esquerda são representados por números (Fig. 2).

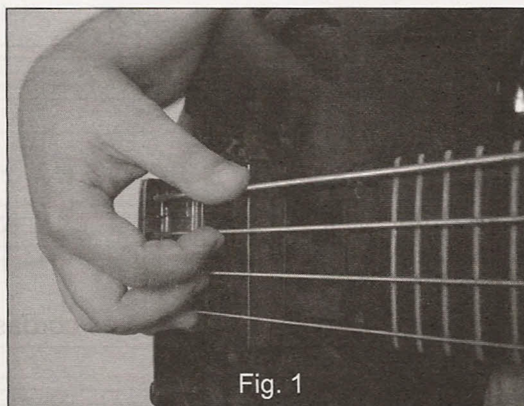


Fig. 1

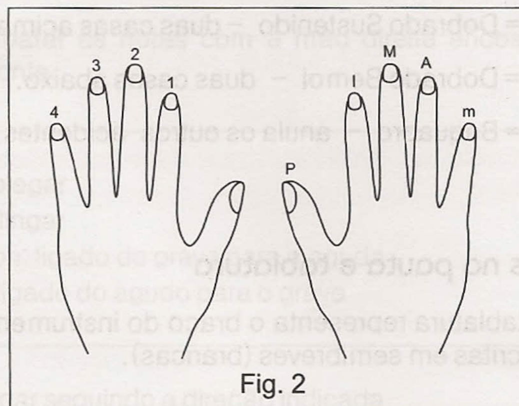
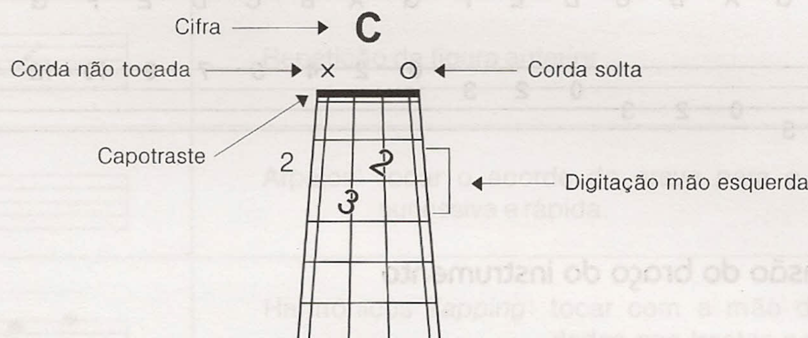


Fig. 2

Como interpretar os frets



a) Neste material a digitação dos acordes foi escrita de forma convencional. No entanto, eles podem, se necessário, ser alterados.

b) Em várias montagens, em vez de 2ª, 4ª e 6ª, está escrito 9ª, 11ª e 13ª.

c) Os acordes com "outros formatos" (p. 19) são estruturas muito utilizadas, porém com formações diferenciadas. Por exemplo, "Cpower", muito usado no rock, pode ser considerado um acorde com a 3ª omitida (geralmente com 1ª, 5ª e 8ª), o que impede sua classificação tradicional; chama-se "acorde híbrido" por ser utilizado tanto em um contexto harmônico maior como menor.

d) Quando não há cifra em algum compasso, lê-se o acorde do compasso anterior.

e) O termo "add" significa "adicionada", usado em tríades com uma tensão.

f) O capotraste indica o início do braço. Neste caso, o número da casa não é escrito.

g) Um acorde diminuto pode gerar outros três acordes diminutos, considerados inversões uns dos outros. Isso ocorre porque a escala cromática (que contém todos os doze sons tradicionais da música ocidental) pode ser dividida em terças menores consecutivas, gerando uma subdivisão exata de si mesma. Desta maneira, então, três ciclos são formados, cada um com quatro acordes, no total de doze acordes diminutos. Não é necessária a barra de inversão para acordes diminutos.

C° →	Eb° →	Gb° →	A°
C#° →	E° →	G° →	Bb°
D° →	F° →	Ab° →	B°

Assim como os diminutos, os acordes aumentados também têm suas inversões exatas e, por isso, não são necessárias as barras de inversão. Neste caso, se a escala cromática for dividida em terças maiores consecutivas, uma nova subdivisão será formada com quatro ciclos, cada um com três acordes, no total de doze acordes aumentados.

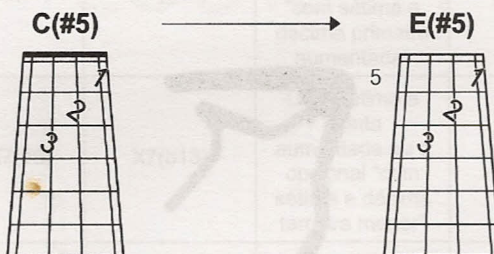
C(#5) →	E(#5) →	G#(#5)
Db(#5) →	F(#5) →	A(#5)
D(#5) →	F#(#5) →	A#(#5)

Acordes com baixo pedal podem aparecer com inversões diferentes das três usuais (3ª, 5ª e 7ª). Ex.: A D/A E/A D/A→ a facilidade para leitura é maior se a seqüência for escrita assim.

Transposição

A parte gráfica (os frets) está dividida em dois segmentos: "desenhos fixos", escritos em dó, e "desenhos com cordas soltas", a partir de dó, seguindo cromaticamente até si. No caso dos "desenhos fixos", a idéia é que seja uma referência para a transposição, isto é, os modelos escritos não mudam seu desenho ao mudar de tom; é necessário apenas mover o acorde até a próxima fundamental ou inversão. Para ocorrer a transposição dos modelos dados para outras regiões, observe:

1. Localize a nota mais grave (fundamental ou inversão) no braço (p.11).
2. Desloque o modelo acima (agudo) ou abaixo (grave), de forma a evitar a troca de cordas e mudança na digitação, como no exemplo abaixo:

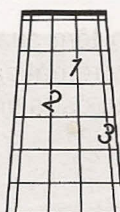


3. A estrutura do acorde se mantém. Ex.: "C(#5)" transportado dois tons acima será então "E(#5)".
4. A nomenclatura das notas deve obedecer a nova tonalidade. Ex.: transpondo-se para a tonalidade de "F", escreve-se "Bb" e não "A#".
5. Para acordes invertidos, mudam-se as duas notas, ou seja, o acorde e seu baixo invertido. Ex.: "C/E" transportado dois tons à frente será então "E/G#".

Dobras e notas omitidas

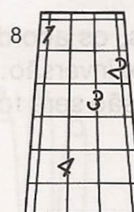
Um acorde no contrabaixo será, muitas vezes, mais bem trabalhado se houver dobras ou notas omitidas. Pode-se dobrar ou omitir a fundamental (exceto nas inversões) e a quinta justa. Exemplos:

C7M



5ª omitida

C6

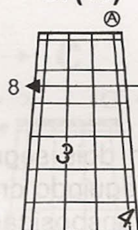


5ª omitida e fundamental dobrada

Recursos de afinação

A afinação padrão (sol, ré, lá e mi) pode ser alterada para facilitar a montagem de acordes. A corda sol pode ser afinada em lá, a mi se tornar si, dó ou ré, entre outras. Intervalos como a 13ª são praticamente impossíveis de alcançar na afinação tradicional, mas com afinações alternativas tornam-se viáveis. Exemplo:

C7(13)



Um recurso utilizado para a mudança mais rápida é a "braçadeira", que consiste em prender determinada casa para, a partir desta, mudar o início do braço. Ex.: se a colocarmos na casa três, a afinação das cordas soltas passará a ser: sib, fá, dó e sol.



Estrutura dos acordes

Um acorde é formado basicamente por três ou quatro sons separados na maioria das vezes por intervalos de 3ª maior ou menor. Para uma divisão detalhada dos acordes, separa-se como demonstrado no quadro abaixo:

	ESTRUTURA	CIFRA	CIFRAS OPCIONAIS (as mais usadas)	PRONÚNCIA	TENSÕES DISPONÍVEIS	FORMAÇÃO BÁSICA
TRÍADES	MAIOR	X	–	"Dó" maior	add9	1 3 5
	MENOR	Xm	X -	Menor	add9	1 b3 5
	AUMENTADA	X(#5)	X+ ou Xaug	Com quinta aumentada	9 #11	1 3 #5
	DIMINUTA	Xm(b5)	–	Menor com quinta diminuta	–	1 b3 b5
	SUS 4	Xsus4	Xsus	Com quarta suspensa ou a opcional "sus"	9	1 4 5
TÉTRADES	MAIOR	X7M	Xmaj7 ou X∆7	Com sétima maior	9 #11	1 3 5 7
	MENOR	Xm7	X-7	Menor com sétima	9 11	1 b3 5 b7
	MENOR	Xm(7M)	Xm(maj7)	Menor com sétima maior	9 11	1 b3 5 7
	AUMENTADA	X7M(#5)	X+7M , Xaug7 ou Xmaj7(#5)	Com sétima maior e quinta aumentada	9 #11	1 3 #5 7
	DIMINUTA	Xº	Xdim ou Xº7	Diminuto	9 11 b13 7	1 b3 b5 bb7
	MEIO-DIMINUTA	Xm7(b5)	XØ ou XØ7	Menor com sétima e quinta diminuta ou a opcional "meio-diminuta"	9 11 b13	1 b3 b5 b7
	DOMINANTE	X7	–	Com sétima ou "dominante"	b9 #9 9 #11 b13 13	1 3 5 b7
	DOMINANTE	X7sus4	–	Com sétima e quarta suspensa	b9 9 b13 13	1 4 5 b7
	DOMINANTE	X7(b5)	X7(#11)	Com sétima e quinta diminuta ou a opcional "com sétima e décima primeira aumentada"	b9 9 #9 b13 13	1 3 b5 b7
	DOMINANTE	X7(#5)	X7(b13)	Com sétima e quinta aumentada ou a opcional "com sétima e décima terceira menor"	b9 9 #9 #11 13	1 3 #5 b7
SEXTAS	MAIOR	X6	–	Com sexta	9 #11	1 3 5 6
	MENOR	Xm6	–	Menor com sexta	9 11	1 b3 5 6

Observações importantes:

Quando trabalhamos com 9ª, 11ª e 13ª, essas notas (chamadas tensões) são complementares/enriquecedoras do som do acorde. Quando alteradas, recebem a denominação:

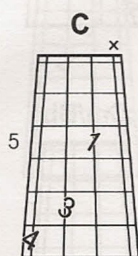
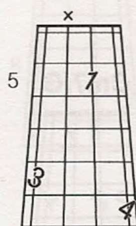
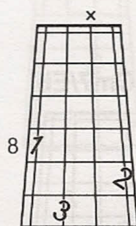
b9: nona menor | #9: nona aumentada | #11: décima primeira aumentada | b13: décima terceira menor

Acordes

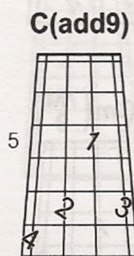
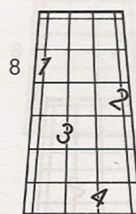
DESENHOS FIXOS

C Tríades

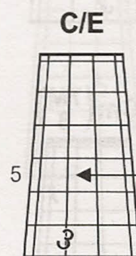
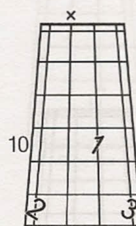
C

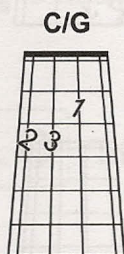
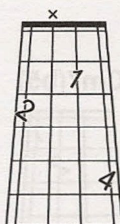
C(add9)

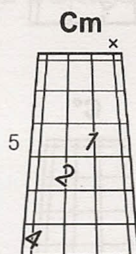
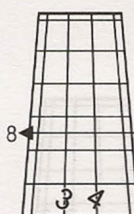
C/E

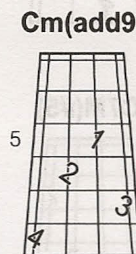
C/G

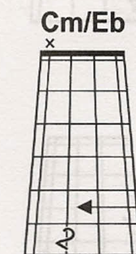
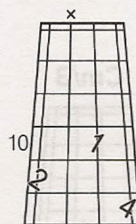
Cm

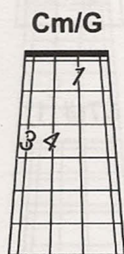
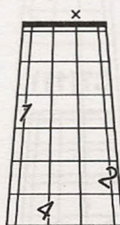
Cm(add9)



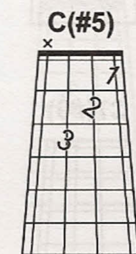
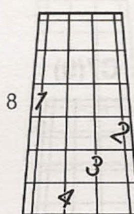
Cm/Eb

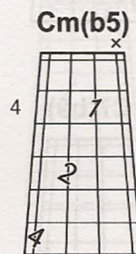
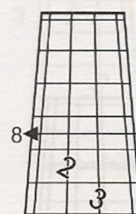
Cm/G

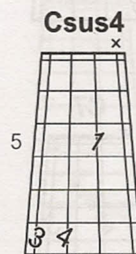
C(#5)

Cm(b5)

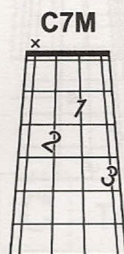
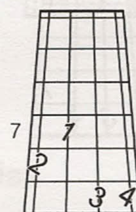
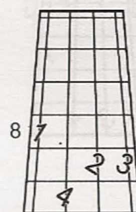



Csus4

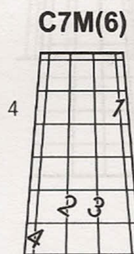


C Tétrades

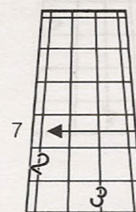
C7M

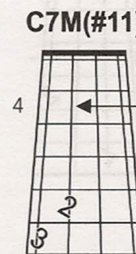
C7M(6)

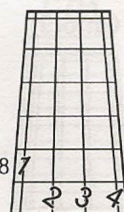


C7M(9)

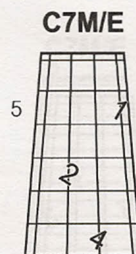


C7M(#11)

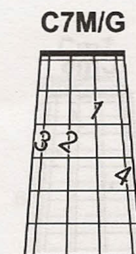
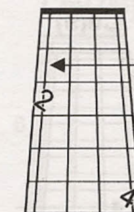




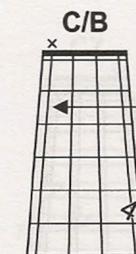
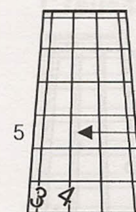
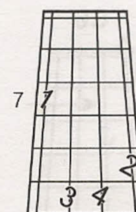
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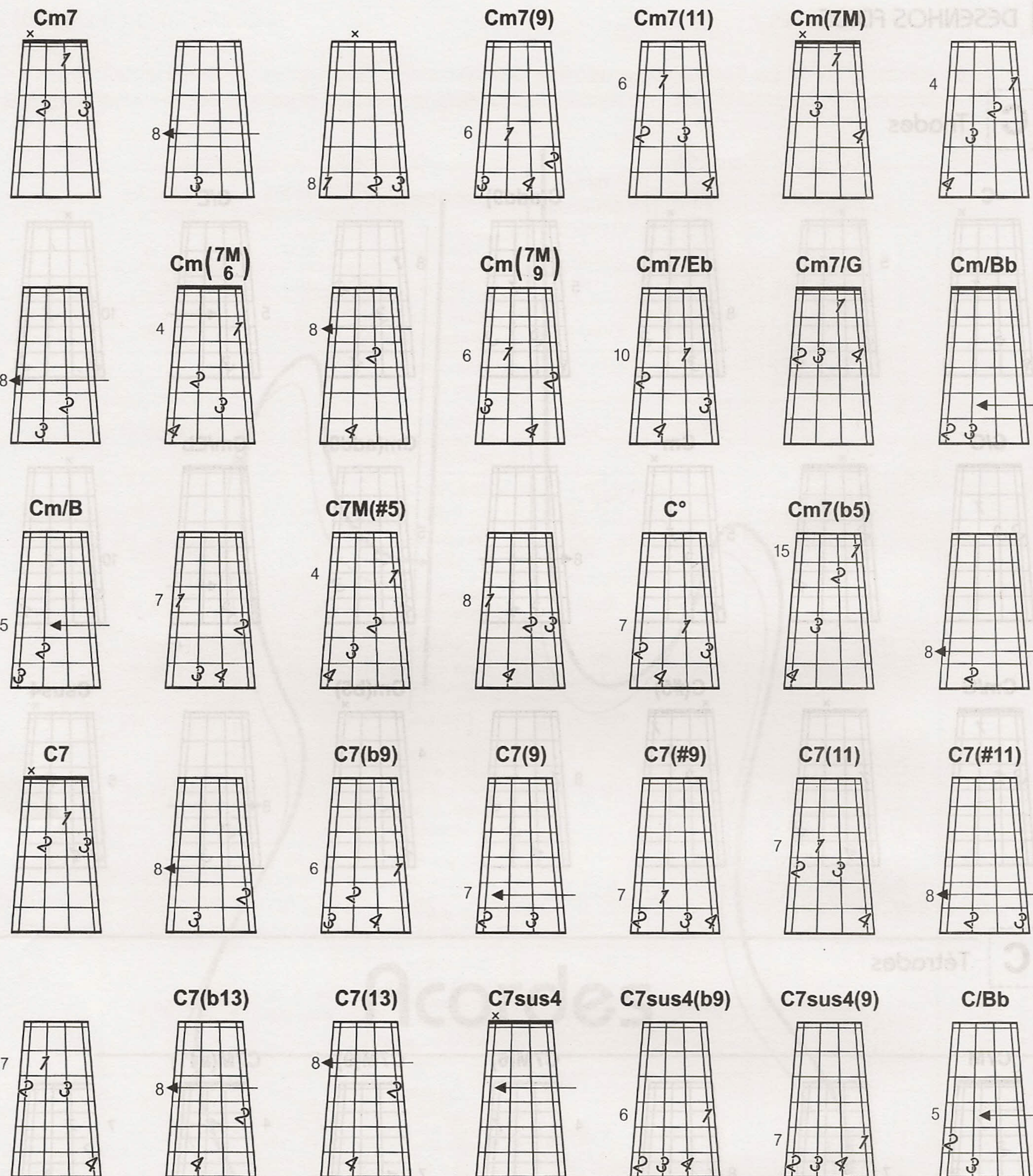


C7M/G

C/B

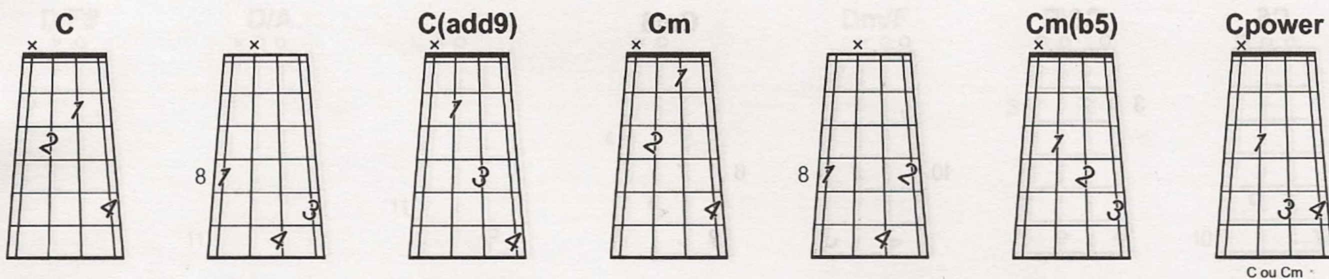






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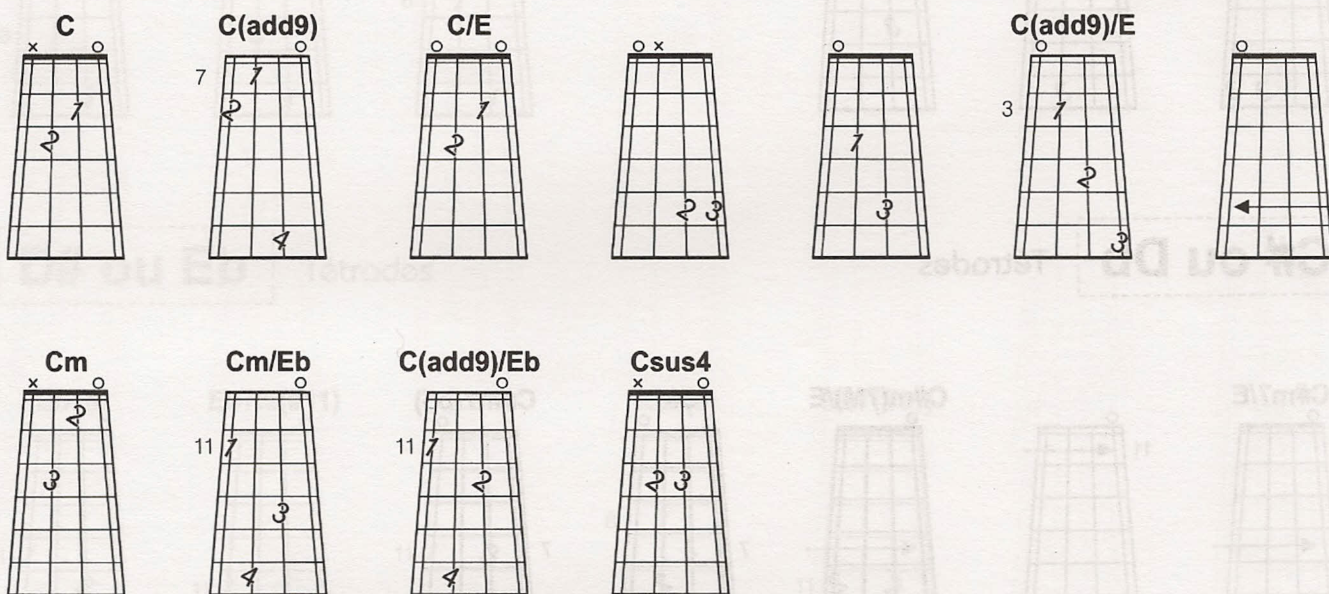
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C Outros formatos

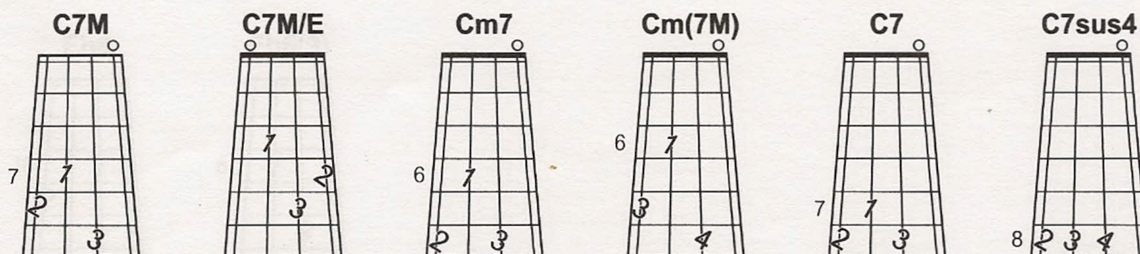


DESENHOS COM CORDAS SOLTAS

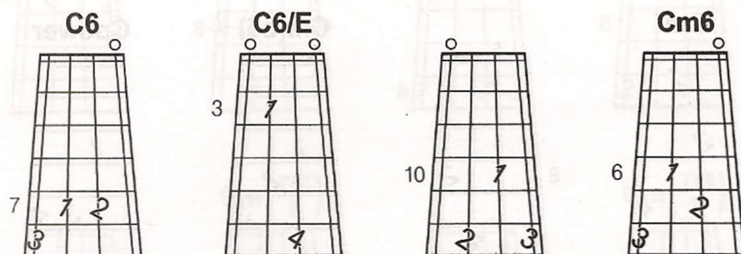
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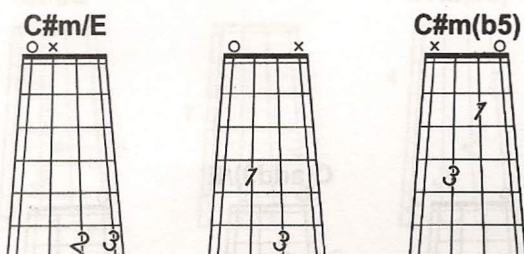
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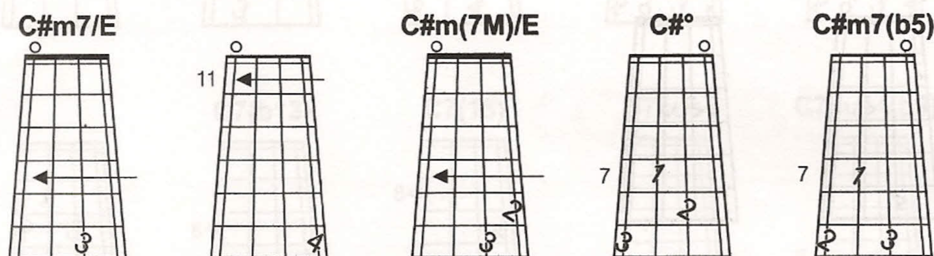
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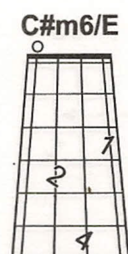
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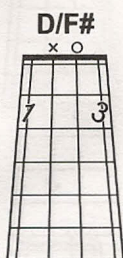
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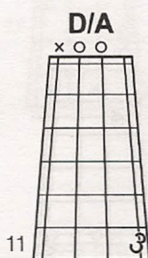


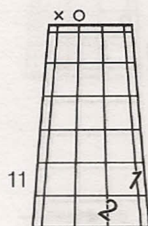
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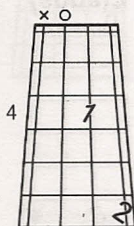


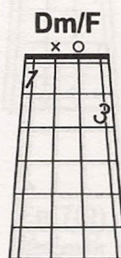
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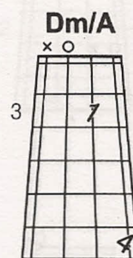


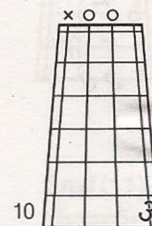




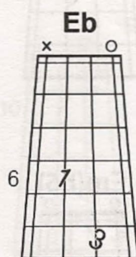


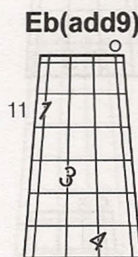


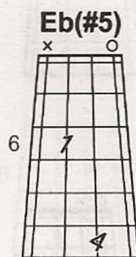




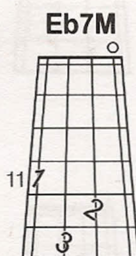
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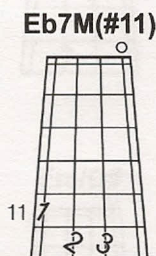


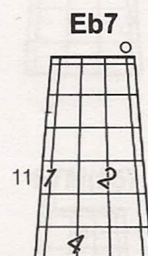


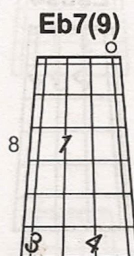


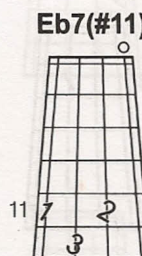
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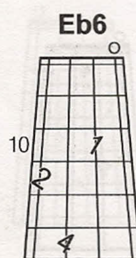


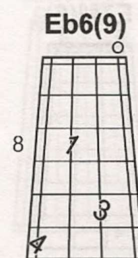




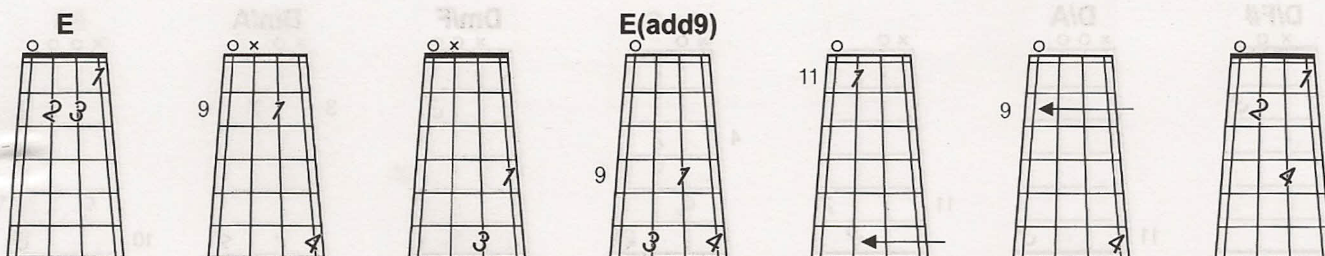


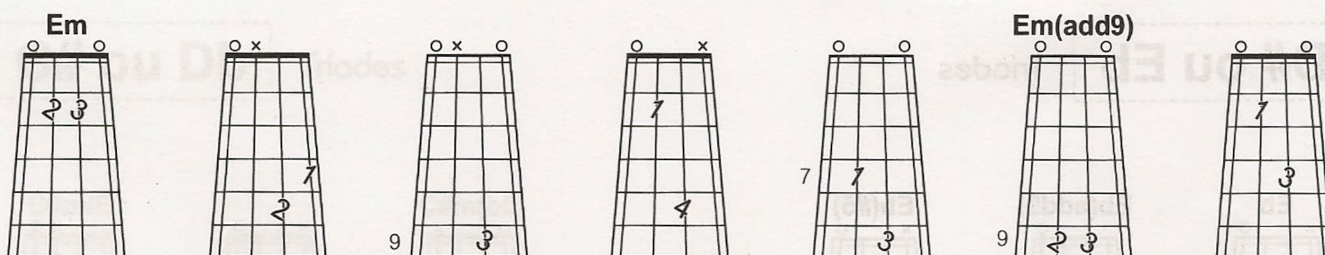
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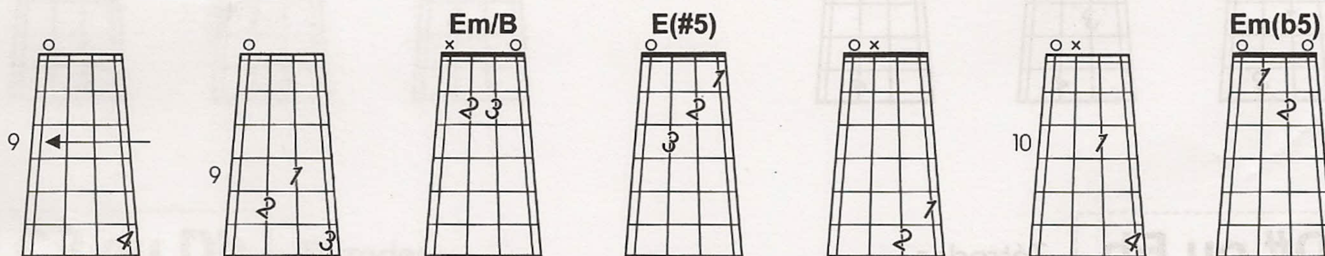


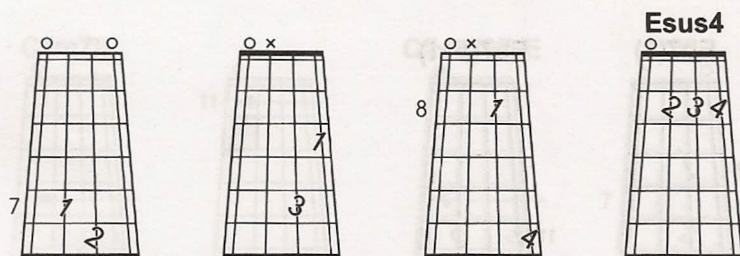


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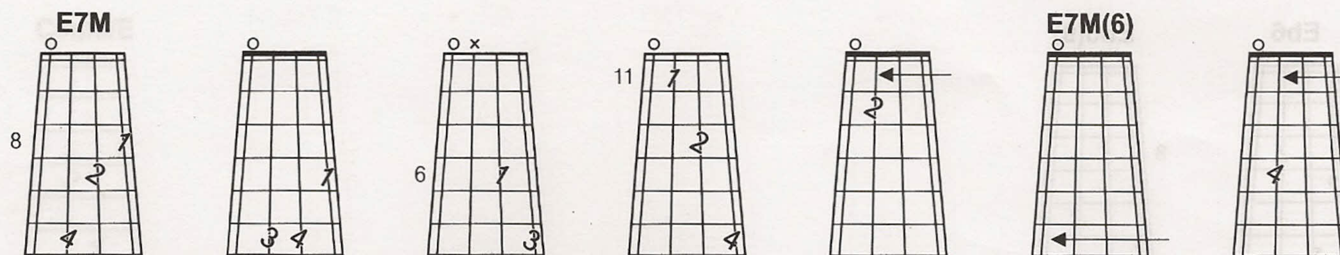


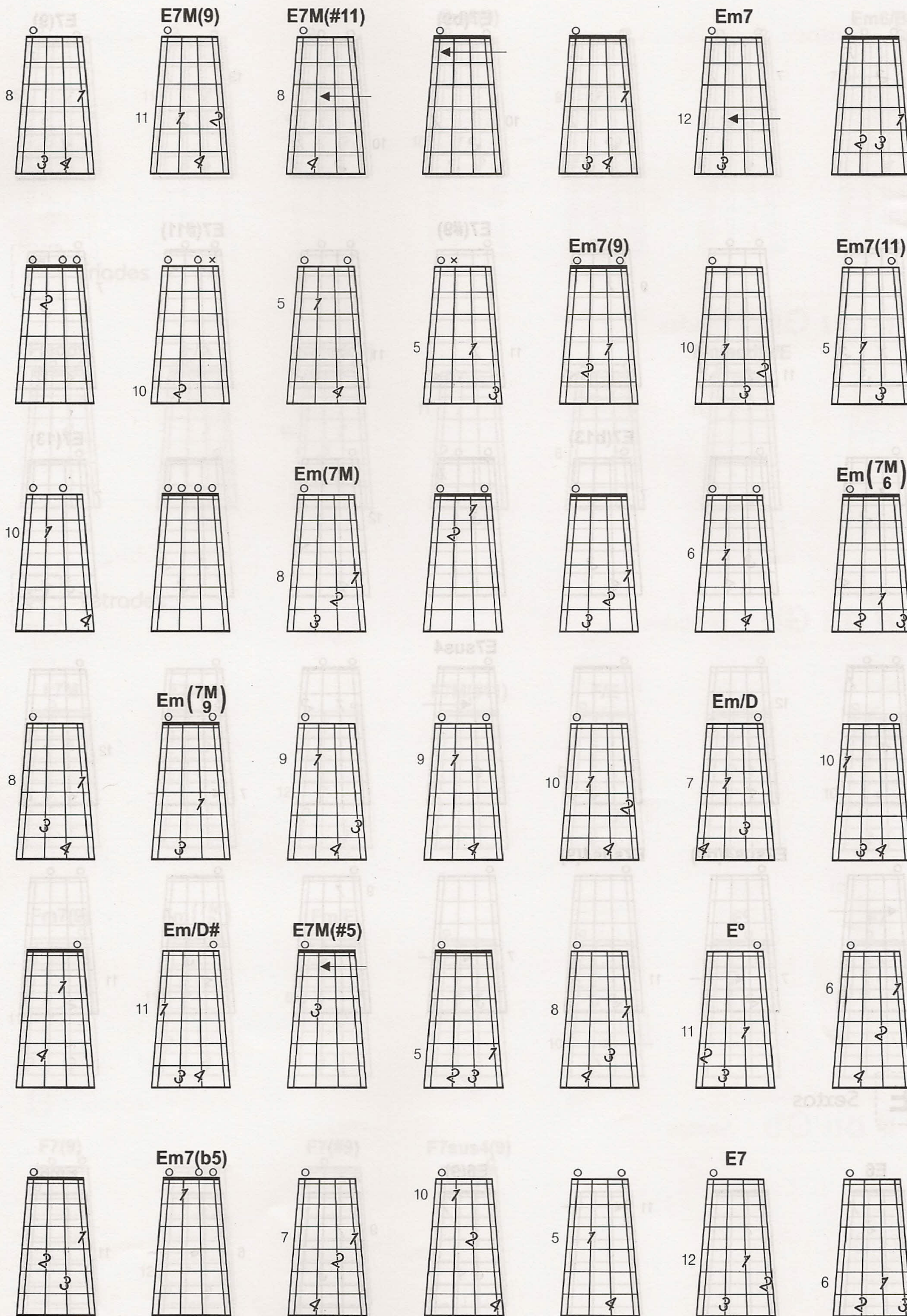




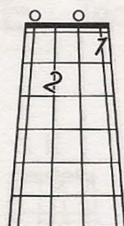


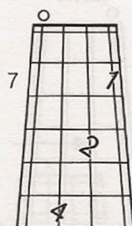
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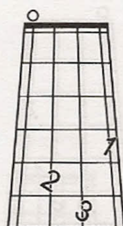


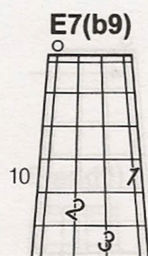


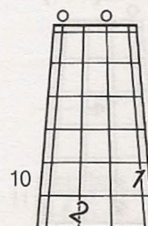
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E7M(#11)
Em7
Em7(9)
Em7(11)
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Em/D
Em/D#
E7M(#5)
Eº
Em7(b5)
E7

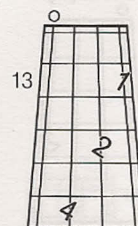


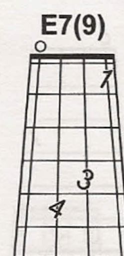

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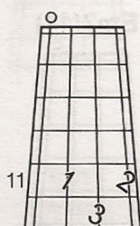


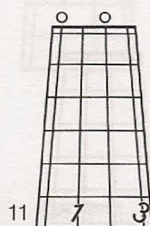

E7(b9)
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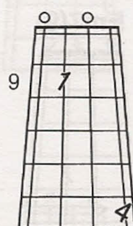

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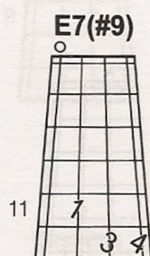

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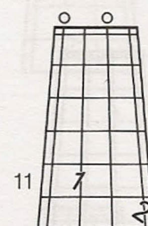

E7(9)

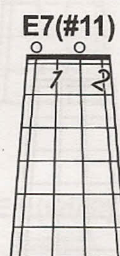

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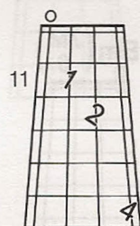

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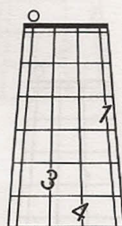

E7(#9)
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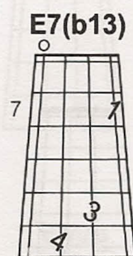

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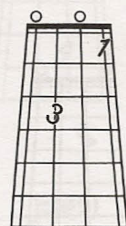

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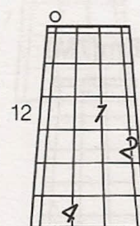

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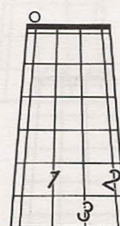

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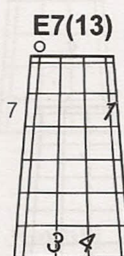


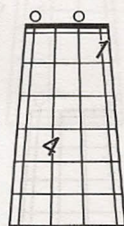

E7(b13)
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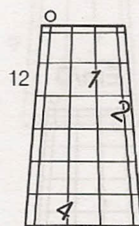


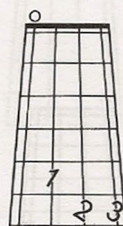

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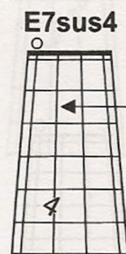


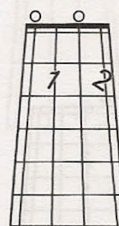

E7(13)
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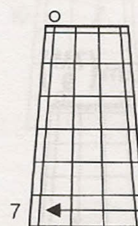


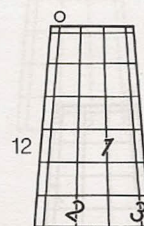

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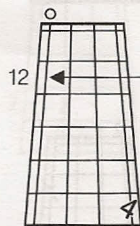


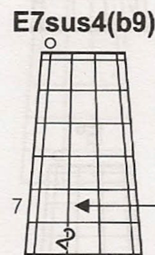

E7sus4

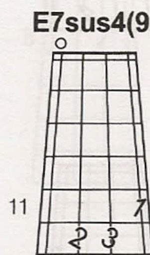


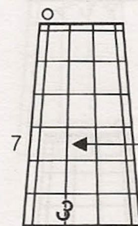

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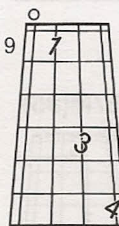

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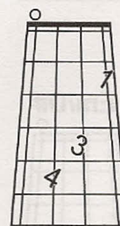

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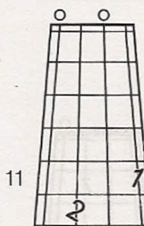

E7sus4(b9)
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E7sus4(9)
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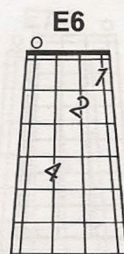

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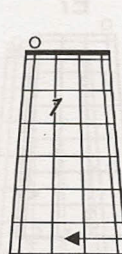

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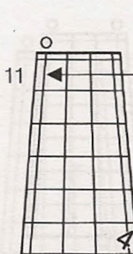


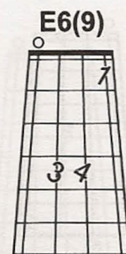

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E Sextas

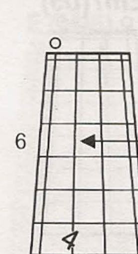

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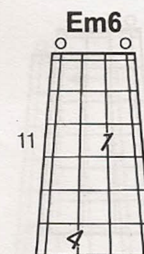


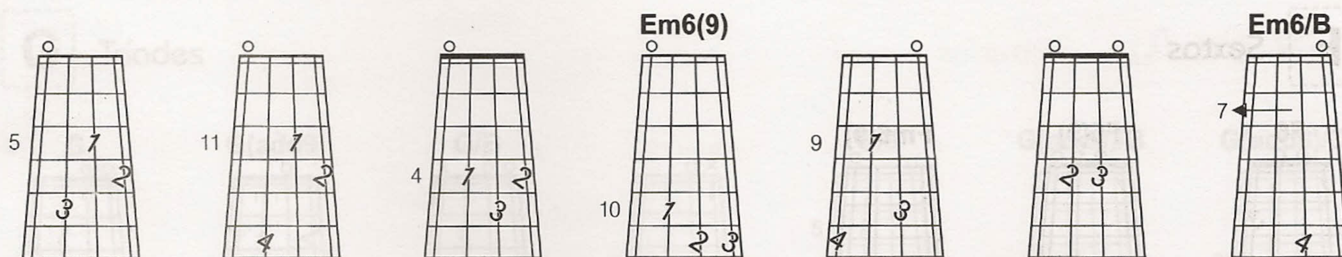

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E6(9)

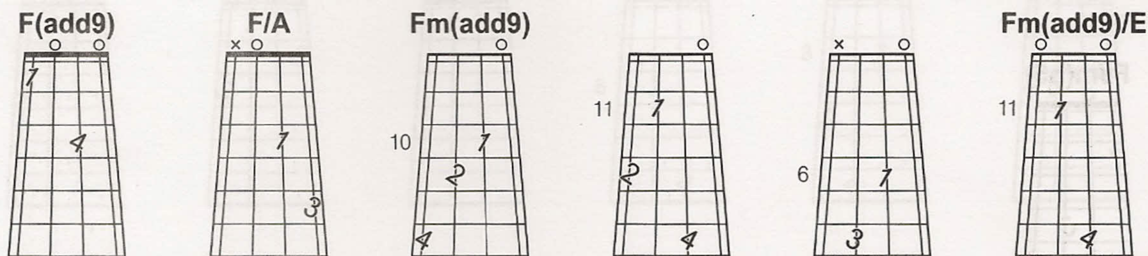

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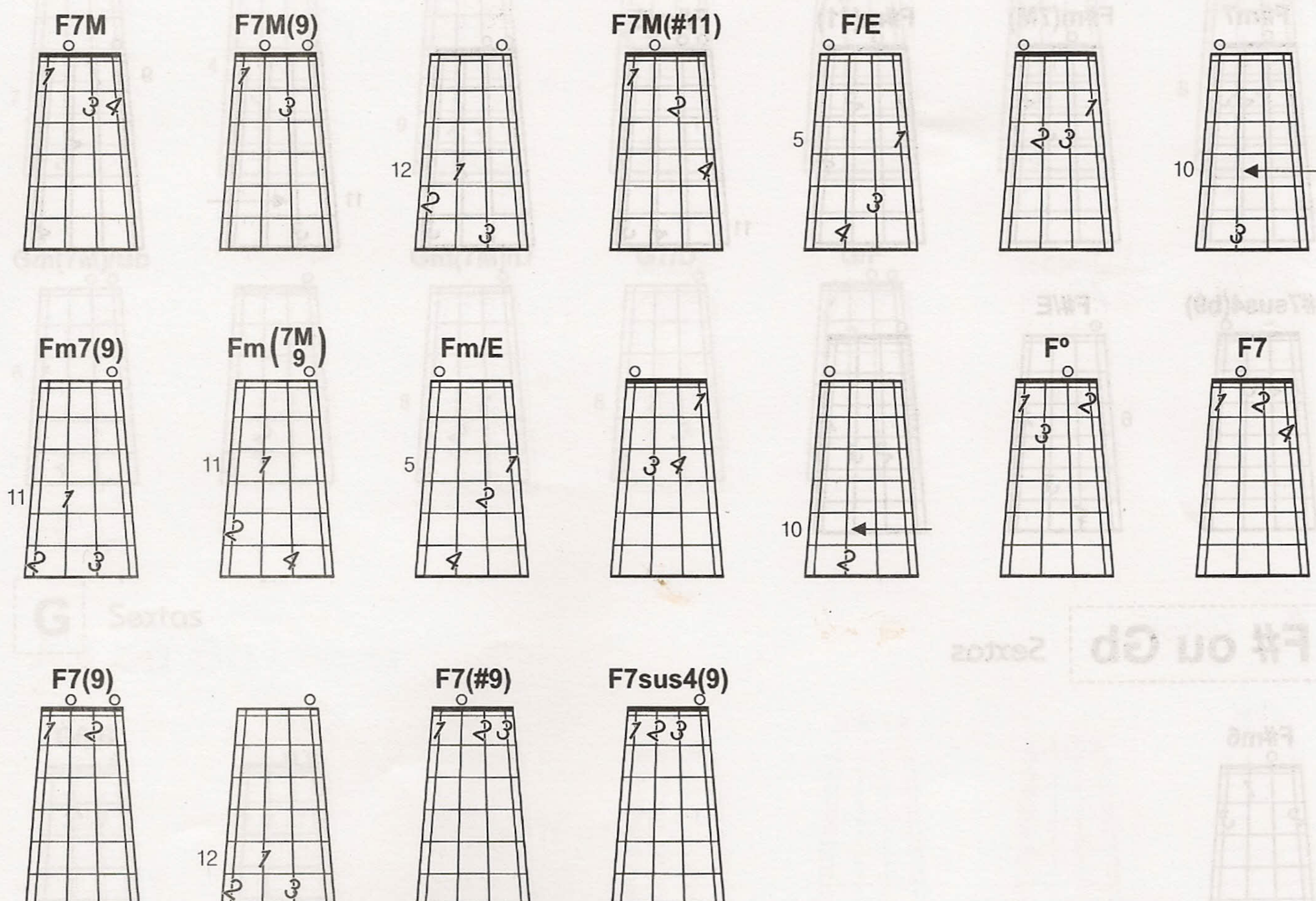

Em6
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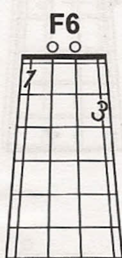
F Tríades

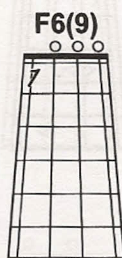


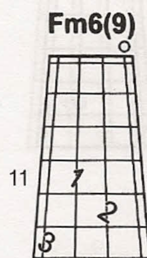
F Tétrades



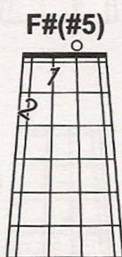
F Sextas

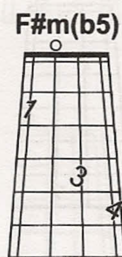




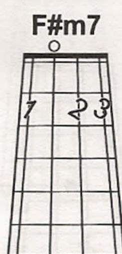


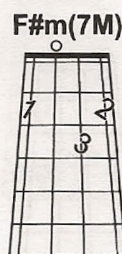
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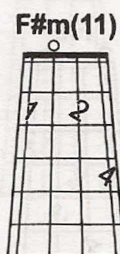


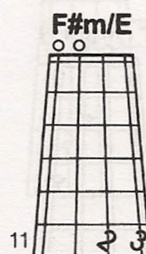


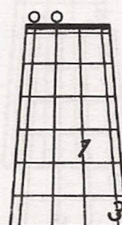
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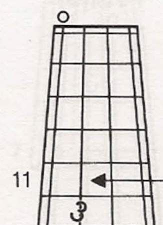




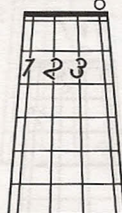


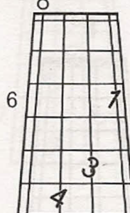


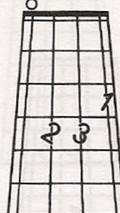




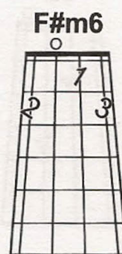






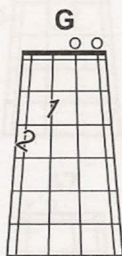


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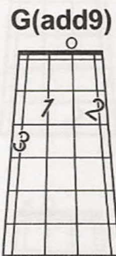


G Tríades

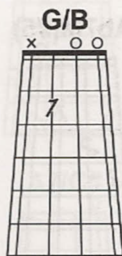
G

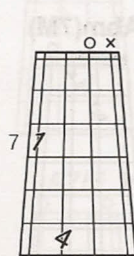


G(add9)

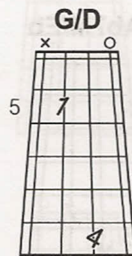


G/B

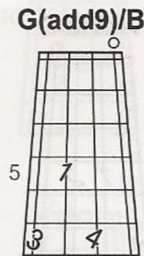




G/D

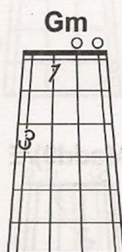


G(add9)/B

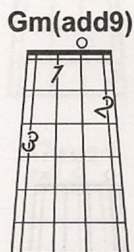


G(add9)/D

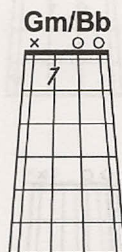
Gm



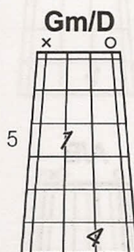
Gm(add9)



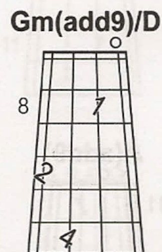
Gm/Bb



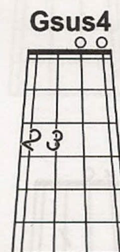
Gm/D



Gm(add9)/D

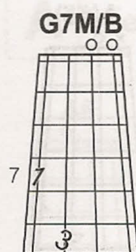


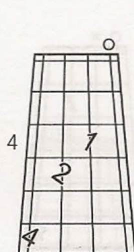
Gsus4



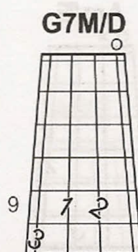
G Tétrades

G7M/B

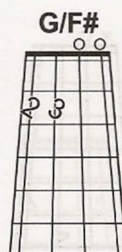




G7M/D



G/F#

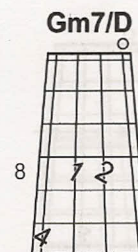


Gm/F

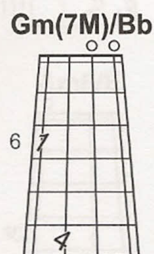


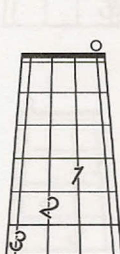
Gm/F#

Gm7/D

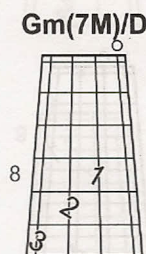


Gm(7M)/Bb

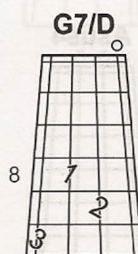




Gm(7M)/D



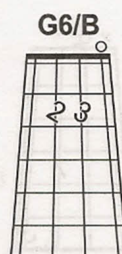
G7/D

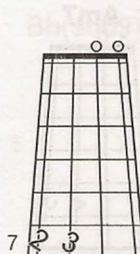


G/F

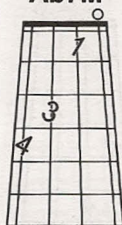
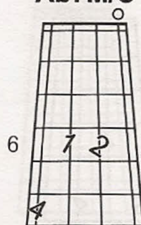
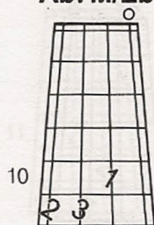
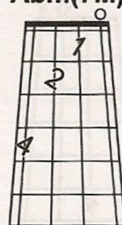
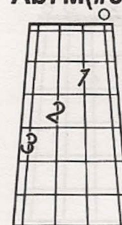
G Sextas

G6/B

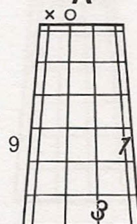
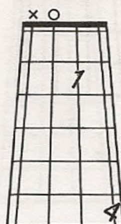
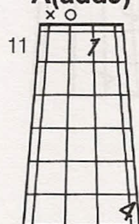
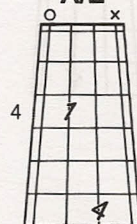
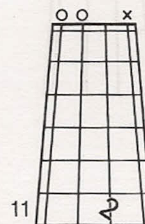
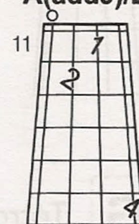


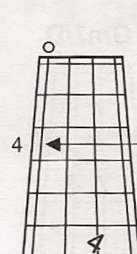
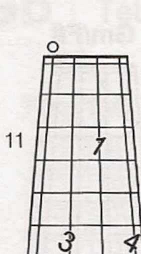
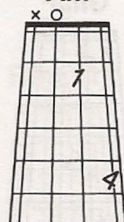
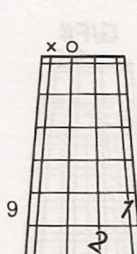
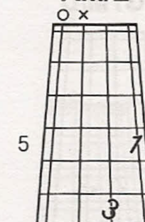
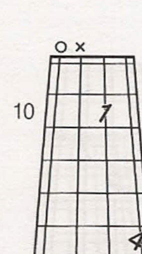
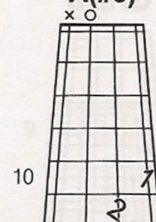


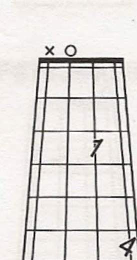
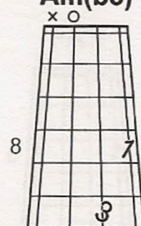
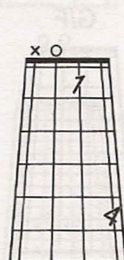
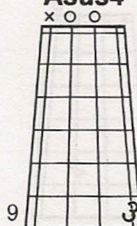
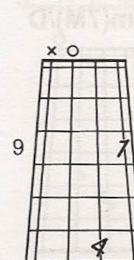
G# ou Ab Tétrades

Ab7M

Ab7M/C

Ab7M/Eb

Abm(7M)

Ab7M(#5)


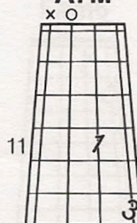
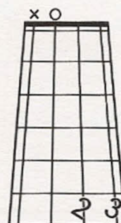
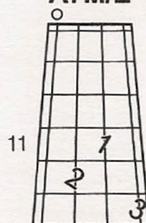
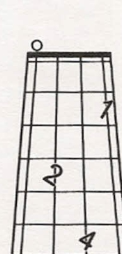
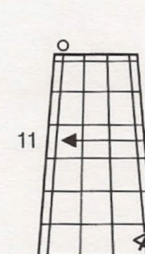
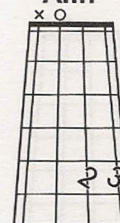
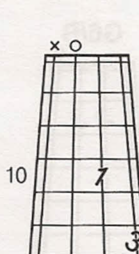
A Tríades

A


A(add9)

A/E


A(add9)/E


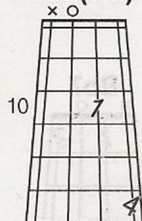


Am


Am/E


A(#5)



Am(b5)


Asus4



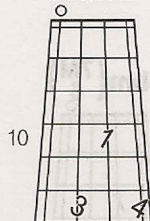
A Tétrades

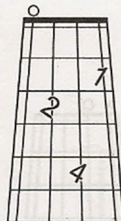
A7M


A7M/E



Am7



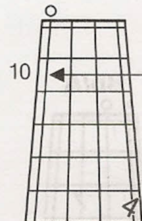
Am(7M)



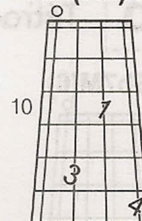
Am7/E

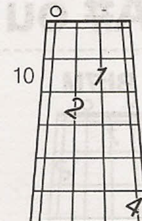




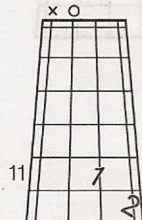


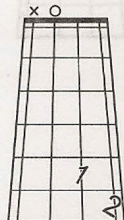
Am(7M)/E



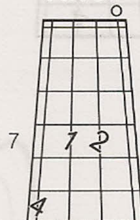


A7

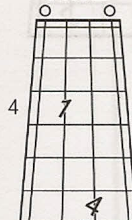


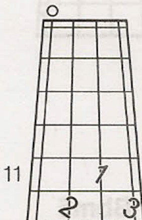


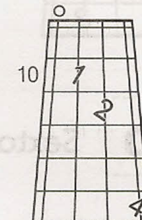
A7/C#

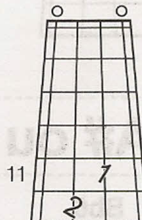


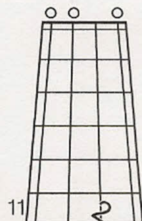
A7/E



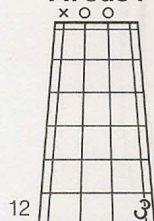


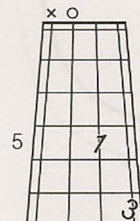


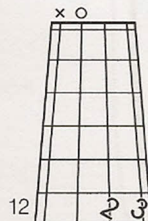


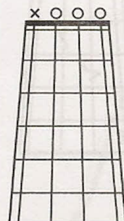


A7sus4



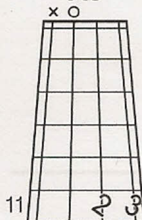


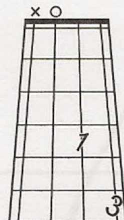




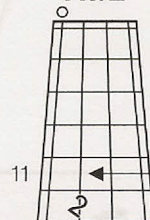
A Sextas

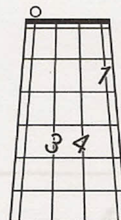
A6

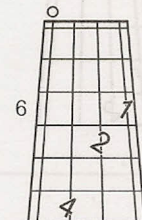




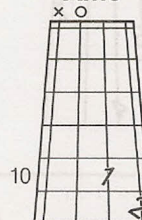
A6/E

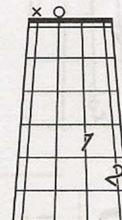




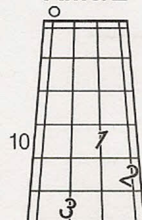


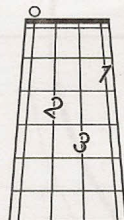
Am6

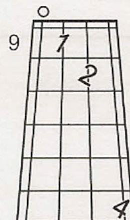




Am6/E

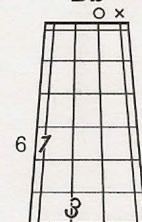




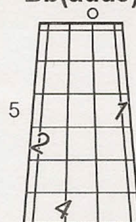


A# ou Bb Tríades

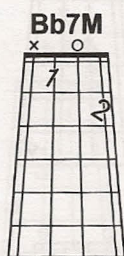
Bb

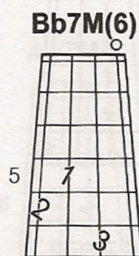


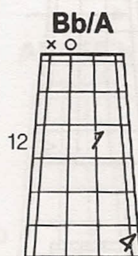
Bb(add9)

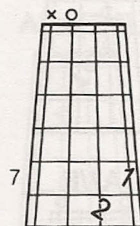


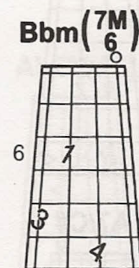
A# ou Bb Tétrades

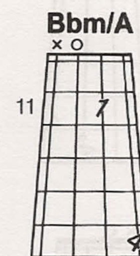


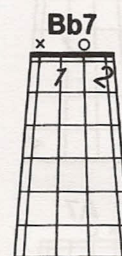




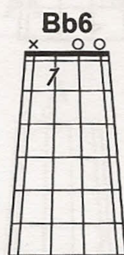


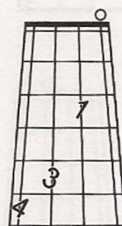


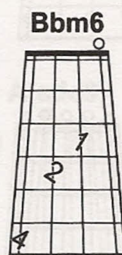




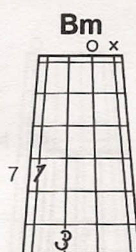
A# ou Bb Sextas

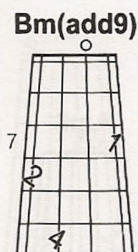


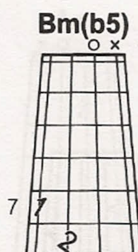




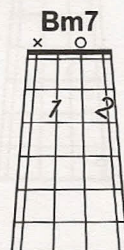
B Tríades

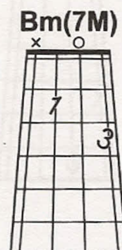




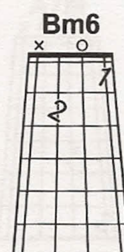


B Tétrades





B Sextas



Exercícios

CD - 01

C | Dm | G

P I M

T A B: 3 2 0 | 5 3 2 | 3 2 0

CD - 03

Am | Bm | Am | G

P I M I

T A B: 12 10 9 10 | 14 12 11 12 | 12 10 9 10 | 10 9 7 9

CD - 05

D | D(#5)

P I P I M I M I

T A B: 5 4 5 4 2 4 2 4 | 5 4 5 4 3 4 3 4

G | A

T A B: 10 9 10 9 7 9 7 9 | 12 11 12 11 9 11 9 11

CD - 07

C♯m F♯m G♯m(♭5) A

I M I M

Obs: A contagem inicial da gravação é apenas nos tempos 3 e 4.

CD - 09

E7M F♯m7

B7 E6

CD - 11

B7M C♯m7

D♯m7 E7M

CD - 13

B⁷M — B⁶ — C♯⁷ — F♯⁷M

M
I
P

T 15 15 15 15 | 13 13 13 13 | 16 16 16 16 | 15 15 15 15
A 13 13 13 13 | 13 13 13 13 | 15 15 15 15 | 15 15 15 15
B 14 14 14 14 | 14 14 14 14 | 16 16 16 16 |
14 14 14 14

B⁷M — G♯m⁷ — C♯⁷ — F♯⁷

T 15 15 15 15 | 16 16 16 16 | 16 16 16 16 | 15 15 15 15
A 13 13 13 13 | 16 16 16 16 | 15 15 15 15 | 14 14 14 14
B 14 14 14 14 | | 16 16 16 16 |
16 16 16 16 | | | 14 14 14 14

CD - 15

D♯m⁷ F♯ G♯⁷ E♯m⁷ G♯ A♯⁷

P I M M P P I M M I

T 6 6 | 5 5 | 8 8 | 7 7
4 8 | 4 6 4 | 6 10 | 6 8 6
6 9 | | 8 11 |
4 | | 6

D♯m⁷ D⁷ C♯⁷M F♯⁷M E♯m⁷ A♯⁷

P I M P I M I M I

M
I
P

T 6 5 | 5 6 5 | 10 10 | 8 7
4 4 | 3 3 | 8 8 | 6 6
6 5 | 4 | 9 9 | 8
6

CD - 17

A♭7

D♭7 A♭7 E♭7

H I P M I P

CD - 19

E♭7M E♭6 A♭6 A♭6(9) D♭6 D♭

M I P M I P

Dm7(♭5) G7 A♭6 A♭6(9) B♭6 B♭6(9)

Fm7/C E7/B E♭7M/B♭ B♭7

M I P

CD - 21

B♭7 E♭7

D7 G7 C7 F7

B♭7 E♭7

CD - 23 Toque com a braçadeira na 1ª casa

F7M B♭/D F7M B♭/D

F7M B♭/D C/E B♭7M F

CD - 25

Am7 Am(7M)

Am7 Am(7M) Dm7

G7 G♯o Am Am(7M) Am7 E7(♯9)

CD - 27 Acordes + Slaps

Em7 Am7

T T P T T T P T T T

D7(9) G6 C7M B7(♭9)

T T P T S

CD - 29 Acordes + Harmônicos

H T.

P I M P M

Bm7 F#m7 B7 Em7

H T.

G#m7(b5) C#7(b9) F#m C#m7(b5) F#7

CD - 31 Acordes + *Walkin Bass*

F#m7 Fo A7M(#5)

Bm7(b5) D7M/A G#m7(b5) 1. C#7 2. C#7

CD - 33 Acordes + *Palm Muting*

P.M.

F♯7 G♯7 F♯7

P I I P M I P

G♯7 C♯m(7M) C♯m6 G♯7sus4(9) F♯7sus4(9)

C♯m(7M) C♯m6 G♯7sus4(9) C♯7

CD - 35

8va

G♯m7 A♯m7(♭5) D♯ G♯m7 A♯m7(♭5) D♯

E7M E7M/B D♯7 A7(♯11) G♯m7 A♯m7(♭5) D♯

CD - 37 Acordes + *Tapping*

8va

D♯m7 F♯7sus4 B7M E7

M.D.

M.E.

G♯m7 G♯m/F♯ Fm7(♭5) A♯7 D♯m7 Fm7(♭5) A♯7

CD - 39

A♯m7 D♯m7

M

I

P

Cm7 F7

A♯m7 F7

CD - 41

Fm Fm6/C

Em(♭5) B♭6(9)

CD - 43 Acordes + Melodia (*Chord-Melody*) + *Tapping*

G7 A♭7M Bº F7 F6 Fm6 G7 A♭7M G7/D

Cm7 F7 Fm7 E7 E♭m7 D7

CD - 45

Gm7 Gm6 Gm7 Gm6

Fm7/C Fm6 A♭7M(♯11) E♭6 B♭/D C♯º C7 A7 E♭7M D7

CD - 47

Dm7 G7 Dm7

G7 Gm7 C7(9)

F6 Em7(♭5) A7(♯5)

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